

FACULTY OF MUSIC UNIVERSITY OF TORONTO

OPERA DIVISION

Opera Excerpts

Wednesday, April 24, 1991

Friday, April 26, 1991

Saturday, April 27, 1991

at 8:00 pm

MacMillan Theatre

PROGRAM

WEDNESDAY, APRIL 24, 1991

Puccini

TURANDOT

Act II; Scene 1 (in Italian)

Ping

Brian Nickel

Pang

Oliver Dawson

Pong

Gregory Carpenter

Musical Director - Stephen Ralls; Stage Director - Constance Fisher; Pianists - John Greer, Robin Wheeler

Rossini

L' ITALIANA IN ALGERI

Act I; Scene 2 (in Italian)

Isabella

Marianne Bindig

Taddeo

Sean Watson

Ali

Marcos Pujol

Isabella's maid

Hélène Ouellette

Pirates

Timothy Stiff, Randall Jakobsh, Robert Hennig

Musical Director - Stephen Ralls; Stage Director - Nancy Hermiston; Pianist - Robin Wheeler

Stravinsky

THE RAKE'S PROGRESS

Act II; Scenes 2 & 3

Anne Trulove

Adele Kozak

Tom Rakewell

Martin Houtman

Baba the Turk

Margaret Terry

Nick Shadow

Russell Braun

Musical Director - John Greer; Stage Director - Constance Fisher; Pianist - Stephen Ralls

* * Intermission * *

Mozart

COSI FAN TUTTE

Act I Finale (in English)

Fiordiligi	Sonya Gosse
Dorabella	Karen Olinyk
Despina	Sally Dibblee
Ferrando	Robert Hennig
Guglielmo	Randall Jakobsh
Don Alfonso	Brett Polegato

Musical Director - Peter Bergamin; Stage Director - Nancy Hermiston; Pianist - John Greer

Tchaikovsky

EUGENE ONEGIN

Act II; Scene 2 (in English)

Eugene Onegin	Sean Watson
Lenski	Nils Brown
Zaretsky	Marcos Pujol
Guillot	Christopher Ryan

Musical Director - James Fraser-Craig; Stage Director - Michael Albano; Pianist - John Greer

Verdi

MACBETH

Act IV; Scene 2 (in Italian)

Lady Macbeth	Hélène Ouellette
Lady-in-Waiting	Shelagh Tyreman
A Physician	Randall Jakobsh

Musical Director - Peter Bergamin; Stage Director - Michael Albano; Pianist - Robin Wheeler

Offenbach

ORPHEUS IN THE UNDERWORLD

Act III; Scene 1 (in English)

Eurydice	Maggie Brockington
John Styx	Jeff Wiseman
Pluto	Sean Watson
Jupiter	Russell Braun

Musical Director - James Fraser-Craig; Stage Director - Constance Fisher; Pianist - Robin Wheeler

PROGRAM

FRIDAY, APRIL 26, 1991

Puccini

TURANDOT

Act II; Scene 1 (in Italian)

Ping	Brett Polegato
Pang	Jeff Wiseman
Pong	Tzvi Taub

Musical Director - Stephen Ralls; Stage Director - Constance Fisher; Pianists - John Greer, Robin Wheeler

Rossini

L' ITALIANA IN ALGERI

Act I; Scene 2 (in Italian)

Isabella	Catherine Duff
Taddeo	Brian Nickel
Ali	Marcos Pujol
Isabella's Maid	Hélène Ouellette
Pirates	Timothy Stiff, Randall Jakobsh, Robert Hennig

Musical Director - Stephen Ralls; Stage Director - Nancy Hermiston; Pianist - Robin Wheeler

Stravinsky

THE RAKE'S PROGRESS

Act II; Scenes 2 & 3

Anne Trulove	Shelagh Tyreman
Tom Rakewell	Oliver Dawson
Baba the Turk	Karen Olinyk
Nick Shadow	Russell Braun

Musical Director - John Greer; Stage Director - Constance Fisher; Pianist - Stephen Ralls

* * Intermission * *

Mozart

COSI FAN TUTTE

Act I Finale (in English)

Fiordiligi	Adele Kozak
Dorabella	Stephanie Petropoulos
Despina	Maggie Brockington
Ferrando	Gregory Carpenter
Guglielmo	Sean Watson
Don Alfonso	Brett Polegato

Musical Director - James Fraser-Craig; Stage Director - Nancy Hermiston; Pianist - John Greer

Sullivan

IVANHOE

Scene from Act II

Rebecca	Sally Dibblee
Ulrica	Margaret Terry
Templar	Russell Braun

Musical Director - John Greer; Stage Director - Michael Albano; Pianist - Stephen Ralls

Tchaikovsky

EUGENE ONEGIN

Act II; Scene 3 (in English)

Eugene Onegin	Randall Jakobsh
Lenski	Robert Hennig
Zaretsky	Brett Polegato
Guillot	Christopher Ryan

Musical Director - Peter Bergamin; Stage Director - Michael Albano; Pianist - John Greer

Offenbach

ORPHEUS IN THE UNDERWORLD

Act III; Scene 1 (in English)

Eurydice	Maggie Brockington
John Styx	Timothy Stiff
Pluto	Sean Watson
Jupiter	Marcos Pujol

Musical Director - James Fraser-Craig; Stage Director - Constance Fisher; Pianist - Robin Wheeler

PROGRAM

SATURDAY, APRIL 27, 1991

Rossini

L' ITALIANA IN ALGERI

Act I; Scene 2 (in Italian)

Isabella	Stephanie Petropoulos
Taddeo	Brian Nickel
Ali	Marcos Pujol
Isabella's Maid	Hélène Ouellette
Pirates	Timothy Stiff, Randall Jakobsh, Robert Hennig

Musical Director - Stephen Ralls; Stage Director - Nancy Hermiston; Pianist - Robin Wheeler

Tchaikovsky

EUGENE ONEGIN

Act II; Scene 2 (in English)

Eugene Onegin	Sean Watson
Lenski	Martin Houtman
Zaretsky	Brett Polegato
Guillot	Christopher Ryan

Musical Director - Peter Bergamin; Stage Director - Michael Albano; Pianist - John Greer

Stravinsky

THE RAKE'S PROGRESS

Act II; Scene 2

Anne Trulove	Sonya Gosse
Tom Rakewell	Oliver Dawson
Baba the Turk	Catherine Duff
Nick Shadow	Brian Nickel

Musical Director - John Greer; Stage Director - Constance Fisher; Pianist - Stephen Ralls

* * Intermission * *

Mozart

COSI FAN TUTTE

Act I Finale (in English)

Fiordiligi	Shelagh Tyreman
Dorabella	Marianne Bindig
Despina	Sally Dibblee
Ferrando	Timothy Stiff
Guglielmo	Randall Jakobsh
Don Alfonso	Marcos Pujol

Musical Director - Peter Bergamin; Stage Director - Nancy Hermiston; Pianist - John Greer

Sullivan

IVANHOE

Scene from Act II

Rebecca	Maggie Brockington
Ulrica	Karen Olinyk
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Verdi

MACBETH

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Lady Macbeth	Hélène Ouellette
Lady-in-Waiting	Shelagh Tyreman
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Musical Director - James Fraser-Craig; Stage Director - Michael Albano; Pianist - Robin Wheeler

Offenbach

ORPHEUS IN THE UNDERWORLD

Act III; Scene 1 (in English)

Eurydice	Sally Dibblee
John Styx	Jeff Wiseman
Pluto	Sean Watson
Jupiter	Russell Braun

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PROGRAM NOTES

TURANDOT

Puccini

Ping, Pang and Pong, three chief ministers of the court of the Emperor Altoum, discuss the foolishness of the many princes who have attempted to solve the cryptic riddles of the bloodthirsty Princess Turandot. They become nostalgic when they consider that, instead of witnessing executions, they could be relaxing beside a peaceful lake or in a luxurious garden.

L'ITALIANA IN ALGERI

Rossini

On a shore of Algeria, Ali and his Moslem hoard have captured the shipwrecked Italians, Isabella and her besotted admirer, Taddeo. The situation terrifies Taddeo though Isabella takes it in her stride even when Ali tells them that they are both destined for the harem of the local Bey. Taddeo's cowardice irritates Isabella just as her nonchalance has a grating effect on him. Left alone for a moment, Isabella's courage abruptly fails her. But she and Taddeo are sure that by mutual support they can conquer any foreseeable difficulty.

THE RAKE'S PROGRESS

Stravinsky

As part of his plan to bring about the downfall of Tom Rakewell, his sinister servant Nick Shadow has persuaded him to marry the wonder of the age, the bearded lady, Baba the Turk. As scene 2 opens Anne Trulove, deserted by Tom, has followed him to London. Arriving at his supposed dwelling she finally finds the courage to knock at his door when a strange entourage arrives. It is Tom with his veiled bride, impatient to enter her new home. The heart-broken Anne runs away - while a triumphant Baba reveals her attributes to the insistent crowd. Scene 3 opens with Baba and Tom at breakfast surrounded by some of the bizarre paraphernalia collected on her travels. Baba's incessant chattering drives Tom to distraction. She turns on him in a furious rage, taunts him with his love for Anne Trulove, whom, she says he will now never be able to marry. Tom brings the argument to an unusual close and falls asleep. Nick Shadow enters with a mysterious machine which appears to manufacture bread. Tom wakes and describes a dream he has had of a wonderful machine which turns stones into bread. On catching sight of Nick's machine, Tom is transported with enthusiasm for his new scheme to feed the world's hungry. Nick comments sardonically of his own success in leading his master one more step on the road to ruin.

COSI' FAN TUTTE

Mozart

Ferrando and Guglielmo are engaged to two sisters, Dorabella and Fiordiligi. Their cynical friend Don Alfonso, believing all women are faithless, makes a wager with them that if they follow his instructions he will prove that their sweethearts can be unfaithful. After telling the girls they have been ordered off to the wars, the two men, with the help of the maid Despina, have been introduced to Fiordiligi and Dorabella disguised as wealthy Albanians. They are repulsed and in the finale to Act I they pretend to poison themselves in order to win the ladies' sympathy.

EUGENE ONEGIN

Tchaikovsky

Tchaikovsky and his librettist, Shilovsky based this opera on a lengthy narrative poem of Pushkin. Eugene Onegin, a young man of moody insensitivity, has been forced through financial circumstances to abandon the diversions of the city and take up life in the country. Bored and frustrated, he has dallied with the affections of a young woman, Tatyana, and has flirted with her sister, Olga, fiancée of his best friend, Lenski. At a country ball, Lenski, maddened with jealousy, has challenged Onegin to a duel - the outcome of which blights the lives of all four.

MACBETH

Verdi

Nothing in the score of Macbeth is more worthy of admiration than the sleep-walking scene which is cast in the old form of the soprano "mad scene" but has a freedom of movement and expressiveness that rank with the great scenes of Verdi's full artistic maturity. The Italian text closely follows that of Shakespeare: a physician has been summoned by the lady-in-waiting of Lady Macbeth. They observe the nocturnal wanderings of the wretched woman as she relives the night in which she goaded her husband to regicide and subsequent dreadful deeds.

ORPHEUS IN THE UNDERWORLD

Offenbach

Eurydice, grown weary of her husband Orpheus and his everlasting music-making, has had an affair with Pluto, king of the Underworld and has descended with him to his Kingdom. Realizing that the lecherous Jupiter also has an eye on her, Pluto has imprisoned the lovely lady and left her in the charge of John Styx, formerly King of the Boeotians, and now a slave to the bottle. Jupiter arrives on the scene and adds to his already extensive repertory of metamorphoses - this time a lustrous fly.

IVANHOE

Sullivan

Sir Arthur Sullivan in collaboration with librettist William S. Gilbert, is unquestionably the most celebrated composer of English comic opera. In 1891, strongly encouraged by Queen Victoria, Sullivan turned his hand to the composition of a serious grand opera and chose for his subject matter, Walter Scott's *Ivanhoe*, the first of the author's novels to adopt a purely English subject. The libretto by Julian Sturgis effectively outlines the Crusades during the period of Richard Coeur de Lion. The knight, Ivanhoe has aligned himself politically with King Richard while the King's brother, John has found support among the lawless and dissolute Norman nobles in his scheme to capture the throne. The hypocrisy of the crusading spirit is most effectively portrayed in the scene depicting the imprisonment of the beautiful Jewess, Rebecca. Ulrica, an old woman demented by her long period of captivity, warns the young girl of her impending fate and the entrance of the Templar confirms Rebecca's own worst fears. Taunting Rebecca for her lack of devotion to the Christian ethic, the Templar attempts to seduce her. Following the initial performance at Covent Garden, *Ivanhoe* fell from vogue. Even Queen Victoria, when selecting an opera for a gala celebration at Windsor Castle chose, not *Ivanhoe*, but one of Sullivan's celebrated "Savoy" operas, *The Gondoliers*.

OPERA DIVISION

MUSICAL DIRECTOR	JAMES FRASER-CRAIG
HEAD COACH & CONDUCTOR	MICHAEL EVANS (On Leave)
STAGE DIRECTORS	MICHAEL ALBANO
	CONSTANCE FISHER
	NANCY HERMISTON
MUSIC STAFF	JOHN GREER
	STEPHEN RALLS
	PETER BERGAMIN
	ROBIN WHEELER (Student Répétiteur)
CO-ORDINATOR	MICHAEL ALBANO
ADMINISTRATIVE SECRETARY	TINA ORTON

PRODUCTION STAFF

DIRECTOR OF THEATRE OPERATIONS/ LIGHTING DESIGNER	FRED PERRUZZA
STAGE MANAGER	FIONA MacGREGOR+
ASSISTANT STAGE MANAGER	CYNTHIA BURTINSHAW+
TECHNICAL ASSISTANTS	JIM EARLS, SCOTT THOM
COSTUME CO-ORDINATOR	DIANE McCANN-DAVIS
HEAD OF WARDROBE	JOANNE MASSINGHAM
COSTUME ASSISTANT	LEISA BELLMORE
SEAMSTRESS	MARTHA PAUL
WIGS & MAKE-UP ASSISTANTS	MARTHA GLEESON
	RIKK UTAS
	SAMANTHA MILLER
	BRENDA BOUTET
PROPS	ANN WEBSTER
PROPERTIES SEAMSTRESS	JEANNIE THIB
STAGE CREW	SEAN BAKER, MARK FORLER, SAM SHAW, ANN WEBSTER

+ BY PERMISSION OF CANADIAN ACTOR'S EQUITY ASSOCIATION

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NEXT SEASON'S OPERATIC EVENTS

November 22 & 23, 1991 - OPERA EXERPTS - A special concert of ensembles and choruses

March 6,7,13,14, 1992 - MAJOR PRODUCTION - work to be announced

May 6,8,9, 1992 - OPERA EXERPTS

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For more information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Paul Pedersen, Dean, Faculty of Music, University of Toronto , Toronto, Ontario M5S 1A1. Telephone 978-3761.

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